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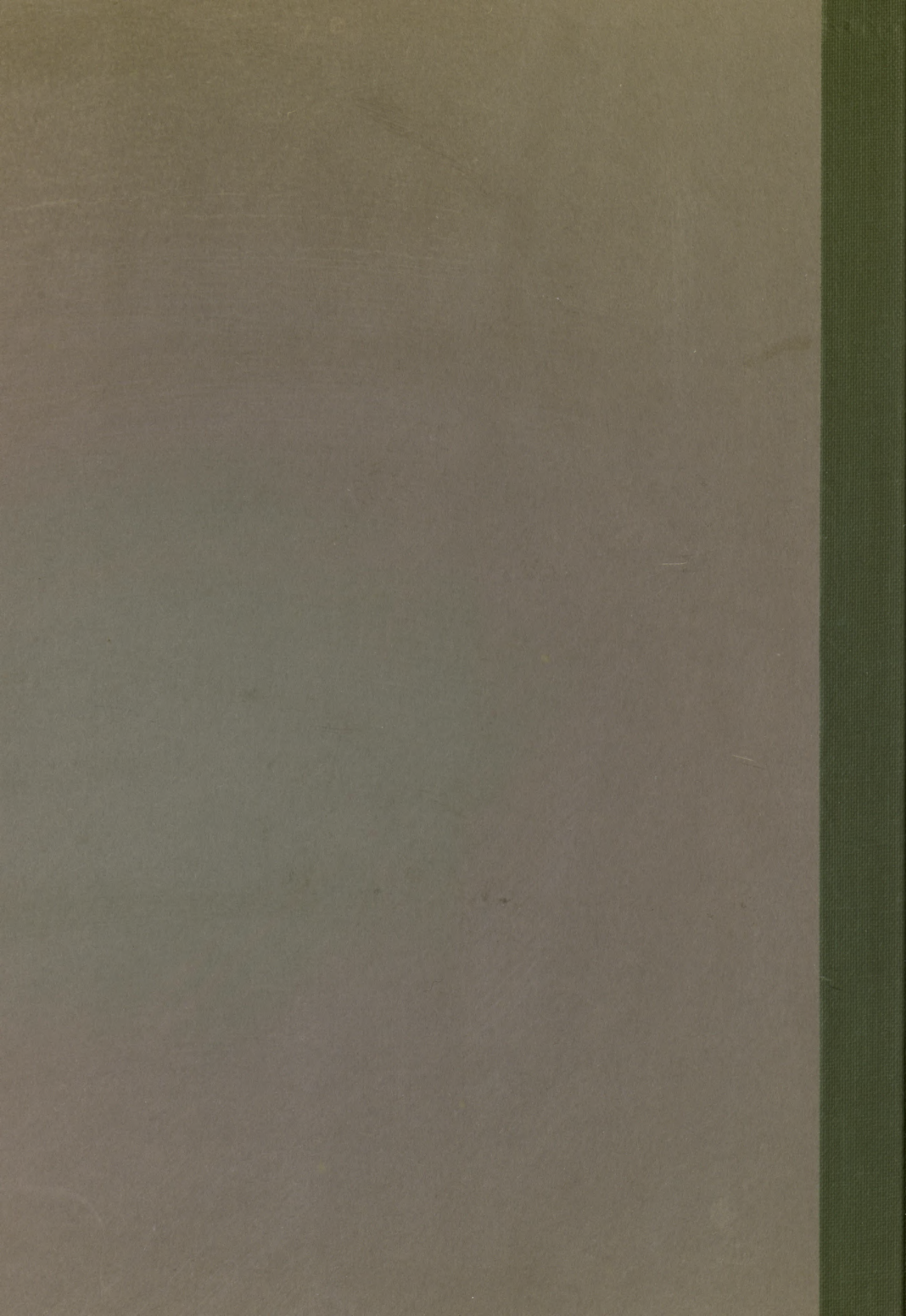


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Stone Age paintings

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STONE AGE PAINTINGS

Drawings and text by:
SELWYN DEWDNEY

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Parks Branch

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STUART ANDERSON, Deputy Minister
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COVER DRAWING:

The horns suggest a caribou but the longer
mane hair, indicated by the "spines" along the back
were occasionally done on moose.

STONE AGE PAINTINGS

by Selwyn Dewdney

1965



A HERITAGE AREA PUBLICATION

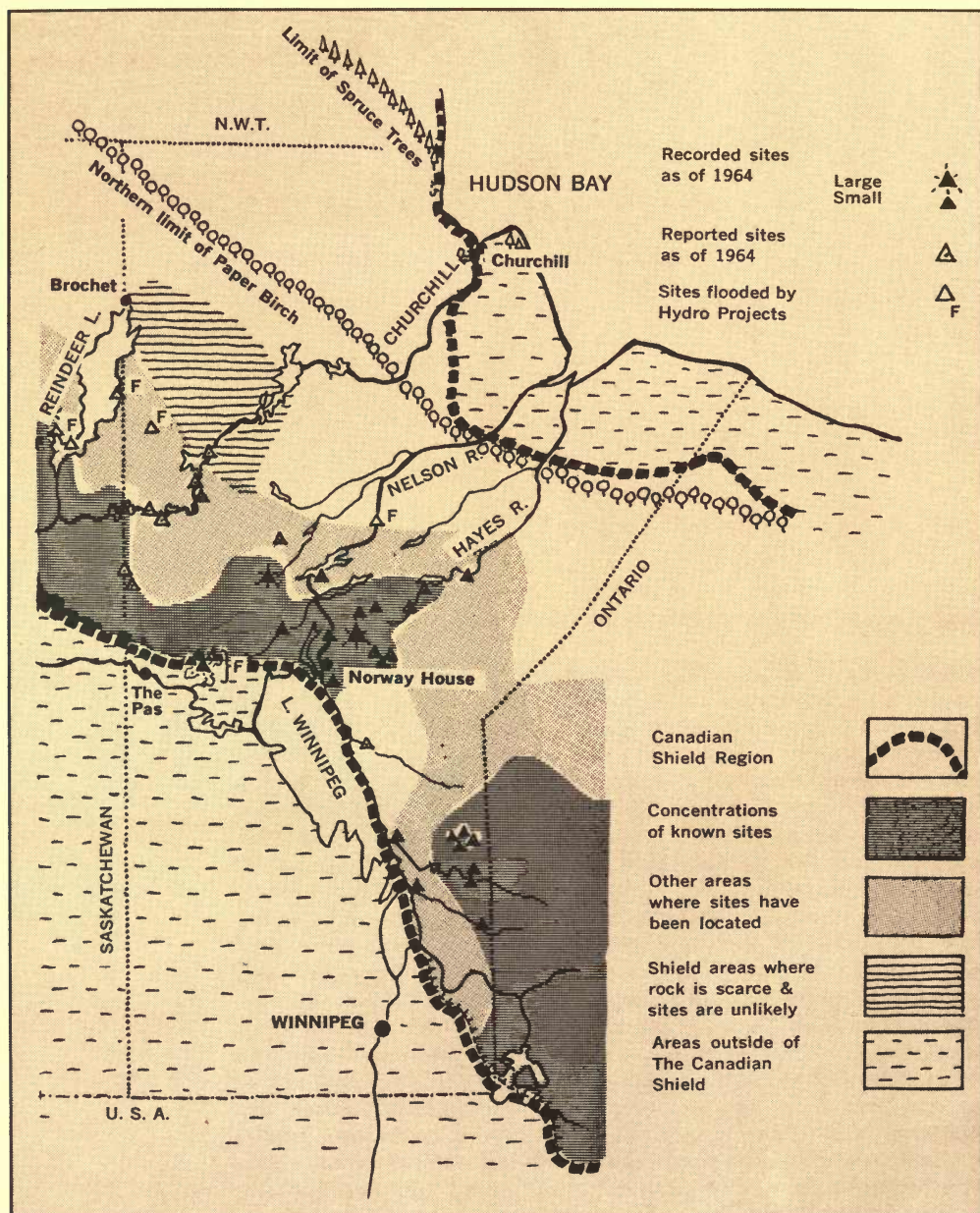
The Canadian Shield, and other Precambrian formations in Canada



THE LAND

A summer visitor to Manitoba, speeding toward Winnipeg through seemingly endless wheatfields and occasionally glimpsing a curve of the smoothly flowing Red River, sees nowhere in the landscape any hint that an easy three-hour drive to the north and east would take him into an utterly different world. There, instead of sun-tinted grain growing in the rich prairie earth stand lush green forests, shallowly rooted in undulating ridges and hogbacks of solid bedrock. Nor will the silt-laden prairie river have prepared him for the crystal clarity of a rock-bound lake, whose water spills glassily over a lip of granite to plunge in a foaming torrent of white water to mingle imperceptibly with the lazy flow of a swamp stream; or to narrow between sheer walls of dark greenstone only to open out again unexpectedly on a vista of little islands vanishing mistily into a shoreless horizon. This is the vast Canadian Shield: its area one half of Canada's; its rocks the oldest and most complex in the world. The mountains that once stood here were old before the Rockies were born, and many millions of years were to follow before they were weathered to their stumps. Then came the last great ice age, with mile-thick glaciers that bulldozed the mountain cores clean of their ancient overburden, gouging and shearing the granites and gneisses and schists into great humps and hollows of bedrock. As the ice sheets melted back they filled the hollows with water and exposed the humps. Life slowly returned to the

Distribution of the known petrograph sites in Manitoba, 1964



land. Lichens crept over the rock and boulders. In the shallow water mosses and grasses spread into bogs and swamps. Gradually the higher types of vegetation moved in. And finally the trees came; spruce and balsam, pine and poplar, and the graceful white shafts of the paper birch.

Today these forests extend to Manitoba's northern boundary. One hundred thousand square miles of the province's northland lie within the wooded portion of the Canadian Shield. Into this region — how long ago or from what direction no one yet knows — came the ancestors of the Algonkian-speaking Cree and Ojibway, who share a language common to all the people of the Shield woodlands. And when the Europeans came they found wandering bands of hunters and fishermen whose culture was distinguished from the neighbouring ones by the many ways in which they put to use the bark of the birch and though some of their predecessors living around Lake Superior had learned to hammer copper into points and blades this skill had been lost. La Verendrye and Kelsey, whose ancestors had left the Stone Age behind thousands of years earlier, encountered a Stone Age people, still shaping their arrow points, spearheads, knives and skin scrapers from flints, cherts and quartzes until they could replace them with tools and weapons of European origin.

A Shaman finger-painting his dream on a rock haunted by the Maymaygwaysi. The divided hair is suggested by paintings found in Ontario near the Manitoba boundary.

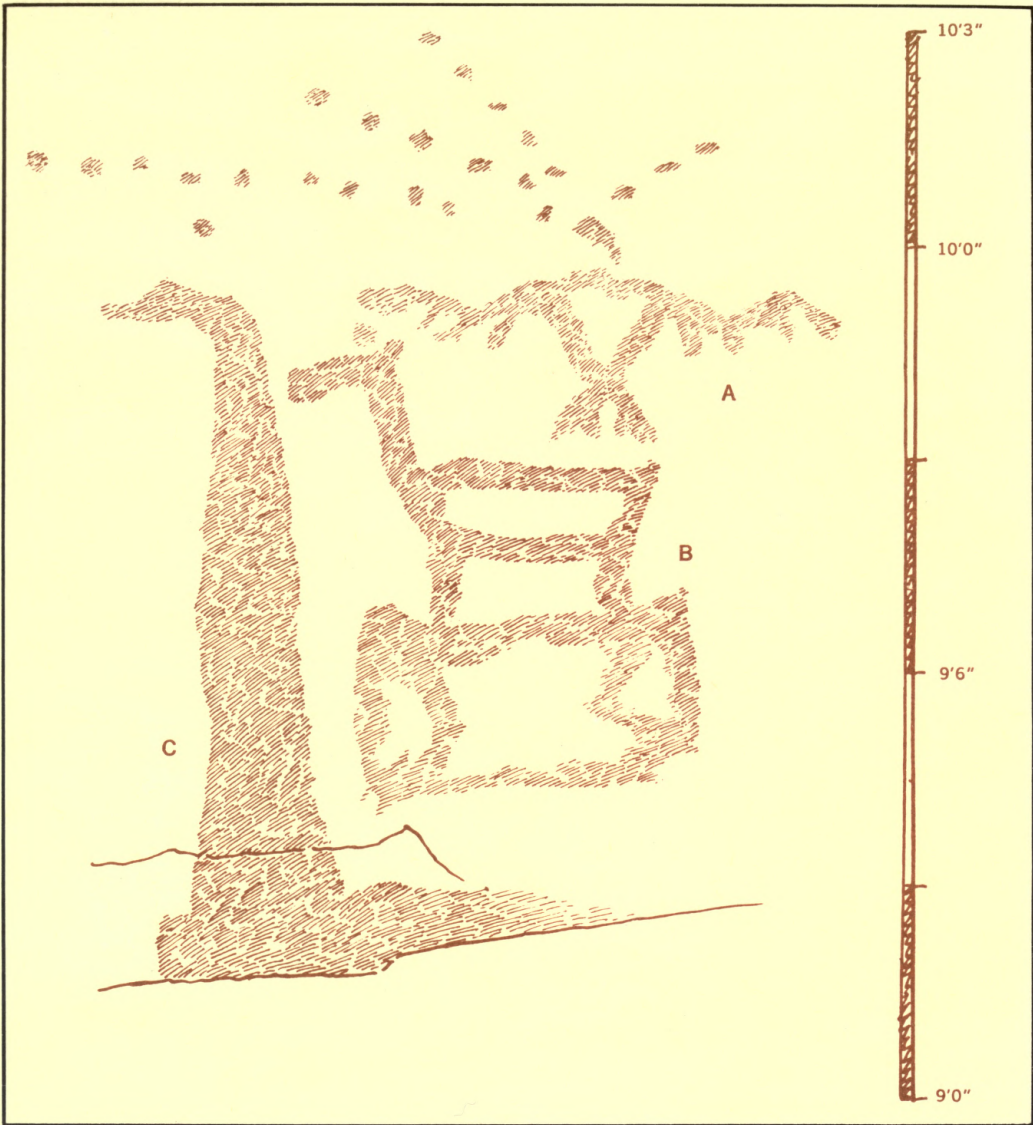
THE PAINTINGS

The aborigines of Canada expressed themselves pictorially in many media: on bark, wood, stone, horn, hide and other surfaces; with paint, rude crayons, stone points and chisels — whatever came to hand. All, or any of these, are known technically as pictographs. But when these pictographs are made on rock the Greek word “petros” is used: petrographs for rock paintings or drawings; petroglyphs for figures scratched, cut or pecked into a rock surface.

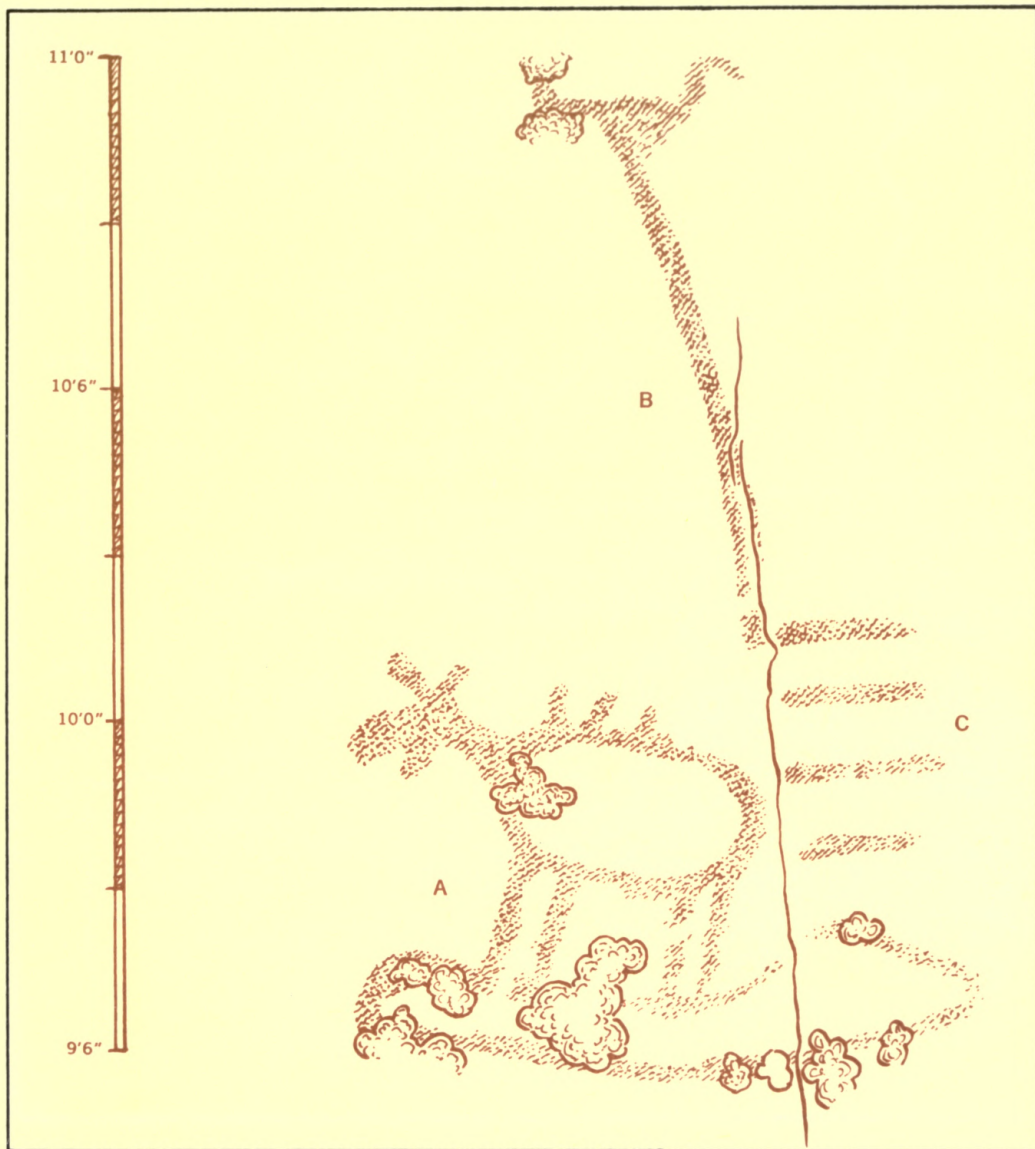
Several kinds of rock art occur in Manitoba, but here we shall focus on aboriginal petrographs in the Shield woodlands of the province.

In 1963 the Glenbow Foundation made it possible for me to begin recording rock painting sites in Manitoba; and in the following year the National

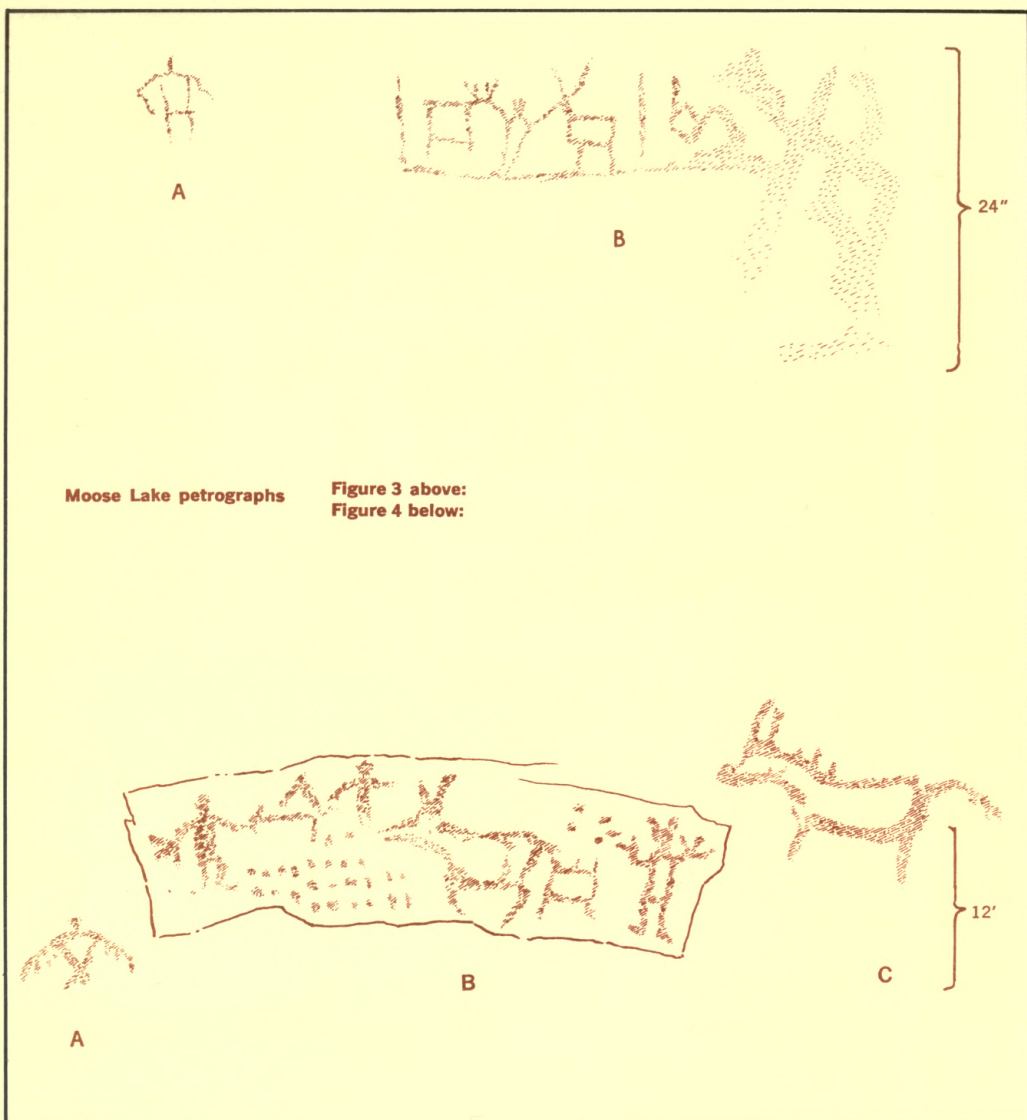




Museum of Canada and the Wilderness Research Center in Minnesota enabled the work to be continued. In both years the keen co-operation of field officers of the Manitoba Department of Mines and Natural Resources, sparked by the interest of Mr. C. H. Patterson, Regional Supervisor of the Northwest Region, immensely facilitated the work. Map number two offers a glimpse of the progress made. Although two major sites have been recorded — comparable with the half dozen largest sites found elsewhere in the Shield — a great deal remains to be done.



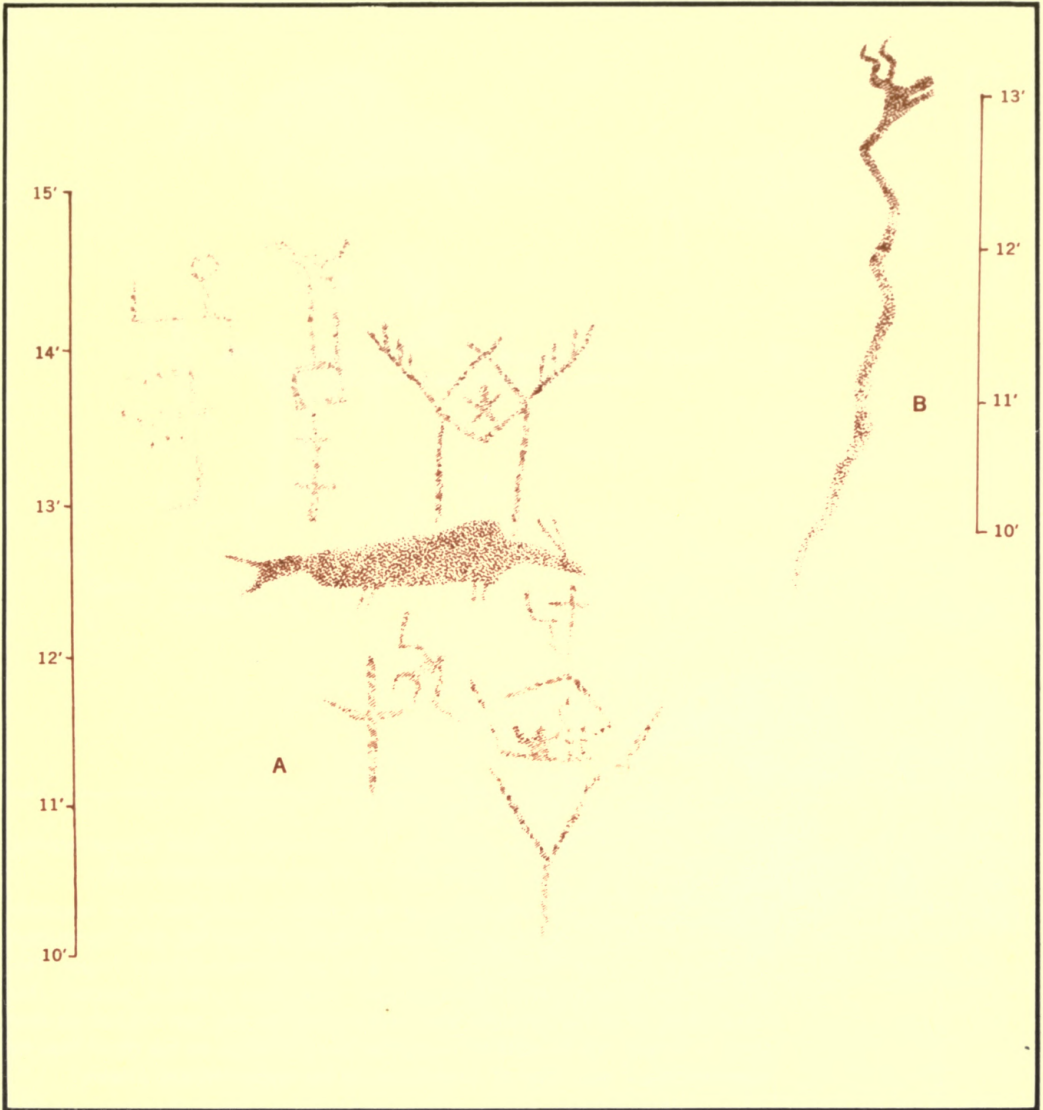
The systematic search for rock paintings in the Canadian Shield began in 1957 in Quetico Provincial Park, Ontario. The modest total of eleven sites recorded that summer has since swelled into 215, of which 167 are petrographs within, or on the edge of, the Shield region. The resulting records have been deposited in the Royal Ontario Museum and the Glenbow Foundation's collection in Calgary. The National Museum, Saskatchewan Museum of Natural History, and the Manitoba Museum have also shared in the results.



Moose Lake petroglyphs

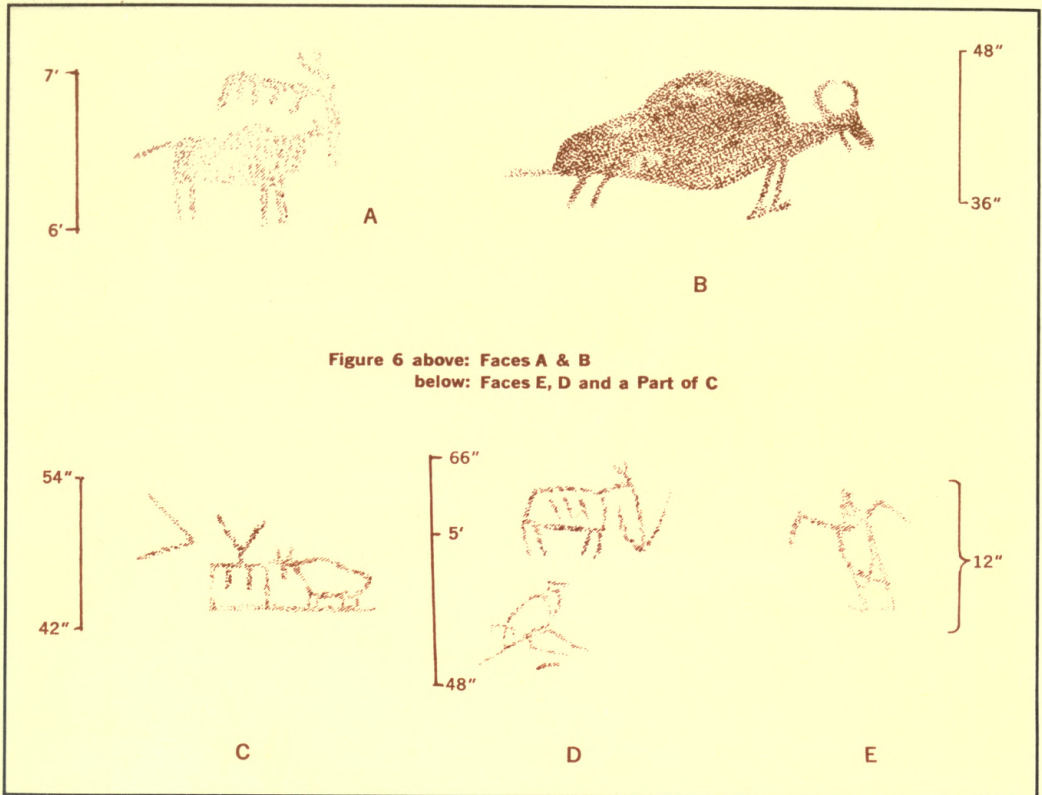
Figure 3 above:
Figure 4 below:

The paintings are invariably found on lichen-free, vertical rock surfaces, either close enough to the water to have been painted from a canoe, or above a convenient foothold at a higher level. The colours range, with rare exceptions, from a rusty orange to a dull, brick red. The pigment is known to be red ochre, a loose name for any natural clay or mineral containing a high concentration of anhydrous iron oxide. The agent that binds the pigment to the rock with extraordinary tenacity has not been identified, but may turn out to be due to the bonding action of the iron itself.



THE ABORIGINAL ARTIST

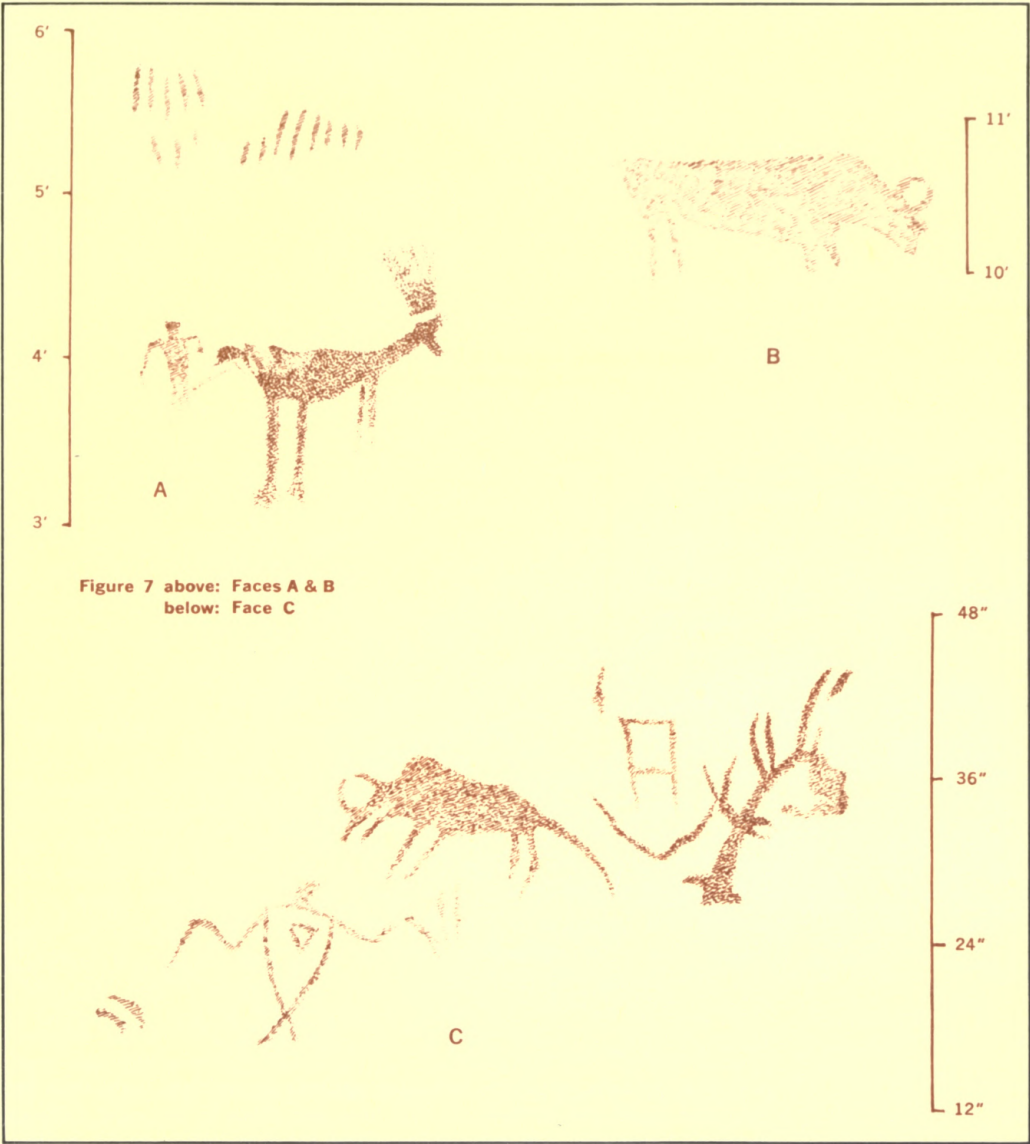
A mere half century ago watercraft made from the thin, tough rind of the paper birch was still occasionally seen in the Whiteshell district, plied with quick, tireless strokes by their Ojibway owners; and as far north and west as Reindeer Lake an occasional Cree family still travelled in a birchbark canoe. But it was many years earlier that the last Cree or Ojibway shaman paddled into the shadow of a granite overhang to splash the rocks with



water as he sang his magic chant; then wedged a stick into a cranny, secured his canoe to it, and painted his dream on the rock wall.

No one saw him take the precious red onaman sand from his medicine bag, or what he moistened it with before he painted the mysterious figures on the lichen-free rock face with an ochre-reddened finger. Nor could anyone even then have known what was passing through his mind. Was he in the hypnotic trance that long fasting can induce; so that later he would not be able to recognize the paintings as his own? Was he experiencing a new flow of confidence in his super-natural powers?

Yet any Cree or Ojibway, coming unexpectedly on the artist at work, and quietly withdrawing lest he break the spell that was being created, would have known with whom the dreamer had been in touch. And any one of us, had we been such a person, would have believed beyond all doubt that the shaman could leave his body in a dream, and assume powers and properties that no waking human has; and we would have had no difficulty in accepting the idea that one could even enter the living rock. Often we would have heard the old people talk about the mysterious Maymaygway-siwuk who lived inside the rock cliffs beside the water. We might even have seen our shaman-doctor rub a white paste on a grandmother's rheumatic arm, and watch her smile with relief as she felt the pain go.



And we would have known — as everyone believed — that the rock people were harmless provided you left offerings on the rock; tobacco or a particularly fine lake trout. Sometimes they stole fish from your net, the old people said, and when you met them there in the first faint light of dawn the rock people put their heads down in the bottom of their canoe as they passed, for they were ashamed of their faces. But if you chased them they would paddle through a door that opened in the rock and you would smash your canoe on the rock wall right where the door had been.

Then as you sank you would hear them inside the rock, laughing and throwing their paddles on the shore! And to this day some of the older people will say that they can remember having seen a Maymaygwaysi: the Crees asserting that he was a little man, with only two holes where his nose should have been; the Ojibway explaining that he was just like one of them except for his face, which was covered with fur!

The shaman-artist we have just seen represents nothing more than an educated guess. All we know is that here and there in Cree and Ojibway territory today one can occasionally find tobacco offerings on a Maymaygwaysiwahbuk (sometimes mis-translated as "Fairy Rock"), and that the petrograph sites invariably turn out to be on such a rock. But some of the older people claim that the rock men themselves made the paintings, and stories still linger of actual visits inside the rock in which the dreamer trades tobacco or fish for "rock medicine". And a few informants have told me that the paintings are connected with such visits. It is a fact, that all over North America aborigines attached so much importance to their dreams that they considered them more real and meaningful than any waking experience.

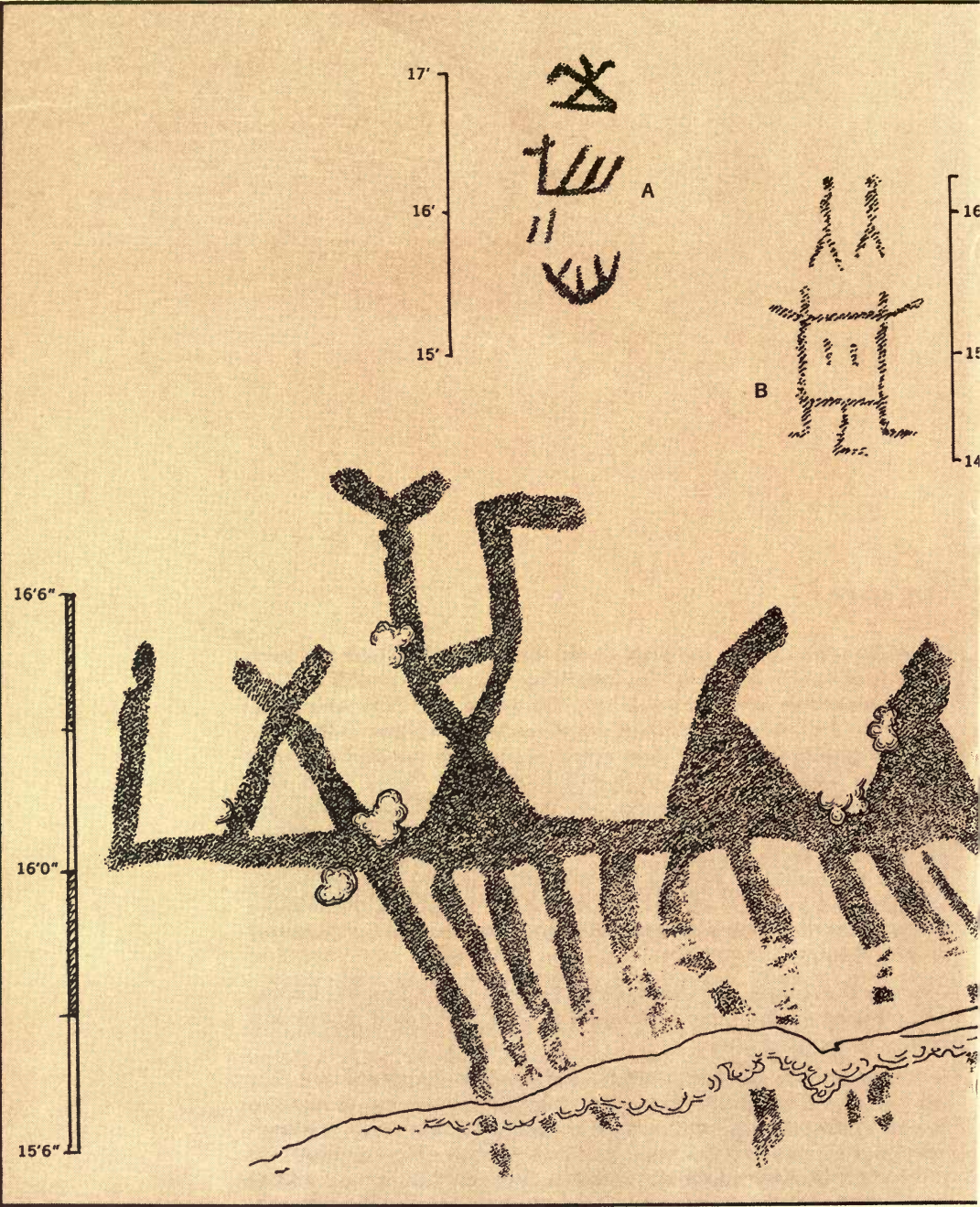
THE SITES

A selection from all the paintings so far recorded in Manitoba has been reproduced here in two sizes. The larger drawings, designated as DETAIL, are approximately one-third actual size. The others are in the scale of an inch to the foot. Actual dimensions are shown by the figures on the scale bars, which also show — in most cases — how high the paintings were above the water at the time of recording. The word “face” refers to a single rock surface that includes one or more petroglyphs. The pen technique used to ensure clear book reproduction should not be mistaken for the actual surface appearance of the painting, although it attempts to suggest the texture of the rock. On the other hand the proportions are accurate, and a serious attempt has been made to indicate the strength of the paint, the effects of weathering, and gaps caused by obscuring lichen growth.

Two typical paintings are reproduced on figures 1 and 2. One was painted on limestone on the shore of Moose Lake; the other on a granite wall bordering Tramping Lake.

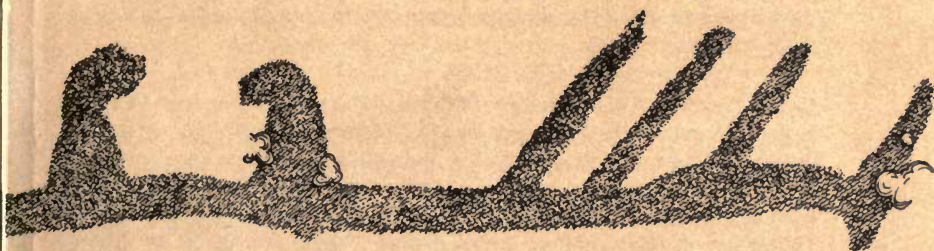
It is clear in both that the paintings are deliberately grouped, as if they were all related to a single theme. It is impossible, of course, to read the vanished artist's mind; for we have no guarantee that even the most “readable” symbol did not have for him a private meaning. Thus, the bird form in the Moose Lake site (figure 1, A) might stand for any species from loon to chickadee; and could even stand for an individual's name.

Molson Lake — Figure 8

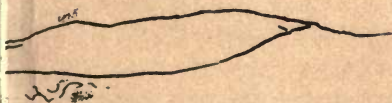




D



C



Yet Cree and Ojibway alike believed in the existence of a "thunderbird"; and if we are dealing with a dream it is logical to assume that the artist had met, and so acquired some of the "power" of this awesome supernatural being. The rays emanating from the creature's head reinforce such an interpretation. The animal below it (B) offers few clues as to its identity, only the short tail suggesting that it belongs to the deer family. It stands on a vaguely rectangular form that might represent a medicine pouch. But the peculiar erection to the left (C) leaves the viewer quite baffled.

In the Tramping Lake painting the moose (figure 2, A) can be identified instantly; what it stands on not at all. The vertical (figure B) suggests to me the wooden carving of a bird or animal perched on a small pole that the Ojibway Medaywiwinni (loosely translated "Grand-medicine man") used to set up beside his lodge to announce that he was open for business. The following interpretation of the Moose Lake paintings is an attempt to indicate the kind of meaning they might have had and must not be taken for its actual one:

"I am the Great Medicine Deer. I need no horns of power, for my strength comes from the Thunderbird I dreamed of. He will raise me above the highest mountain, and give me power to see with his eyes into the most distant future."

And, if the second painting represents a dream, the four horizontal strokes (C) would suggest that the Shaman dreamed it four times, which would give him power indeed!

In both drawings the hard lines represent cracks in the rock. The other treatment, in the Tramping Lake painting, indicates lichen growth. Such surface interruptions will be shown on all the DETAIL drawings, but will be left out of the smaller ones.

THE MOOSE LAKE SITES

Until it was flooded by the Grand Rapids hydro project the shore of Moose Lake, north of East Narrows, was flat and low, bordered by a shingle beach. Here and there along this beach low rock formations gently emerged from the general flatness, to form wave-eroded vertical faces; the highest of these a bare twenty feet above the lake level. Paintings appear in three such places but they will likely disappear; for though some are as much as ten feet above the old lake level the rock is too fragile to withstand more than a few seasons of pounding by the waves, and of ice erosion. Formerly only high water reached the base of the rock.

Two of these sites were fully recorded in 1963. In 1964 time limitations due to frequent poor flying weather made it impossible to record the third. Strictly speaking all three are outside the Shield region, the nearest outcrops of Precambrian rock are some thirty miles farther north. But the paintings share the common characteristics of Shield sites, and were almost certainly products of the same culture.

When I visited the East Narrows I knew of only one site; so it was a happy surprise to find a second. This was almost accidental. My recording technique includes placing rice paper over the paintings, wetting it with a sponge rubber roller until it clings closely to the rock and becomes completely transparent. An accurate tracing can then be made. As I passed an outcropping of rock on my way along the beach I noticed a faint suggestion of colour, and gave it a splash of water. Immediately the film of dry, opaque lime that covered the rock here became transparent, revealing a number of paintings that were quite traceable.

The faces of this site are scattered along nearly half a mile of shore: nine in all. Most of them, even when wet, are hard to see and badly weathered. An example is the little human figure (figure 3,A). Face B of figure 3 is

the most complicated and best preserved; only part of it is shown here. On first sight the left portion seems to be a long-fingered human between two boxes. The boxes, however, turn out to be deer, and the "fingers" their horns. But the forms to the right of this group are too vague and abstract to offer any ready interpretation.

All three faces of figure 4 are shown. In the summer of 1963 these were from nine to eleven feet above the beach and could only be reached by building a stone platform. This suggests considerable age for these paintings unless they were done when the water was at least six feet above its normal level so the work could be done from a canoe. My own impression was that the artist stood on a ledge of rock that disappeared with wave erosion. Note the human figure with horns and upraised arms at the extreme right of face B. An Ojibway once told me that such figures (mistaken by early missionaries for likenesses of the devil) represented the Maymaywaysiwuk.

THE TRAMPING LAKE SITE

One of the two heaviest concentrations of petroglyphs so far found in northern Manitoba is about eighty air miles northeast of The Pas, in the first narrows of Tramping Lake, only a few miles off the Snow Lake highway. Here, a substantial outcrop of granite dominates the shore, made more prominent by a recent burn. Glacial action has sheared and rounded the massive blocks and smoothed some of the vertical faces in the process to make ideal "canvases" for the aboriginal artist.

Of the fourteen faces designated nearly half are badly weathered and difficult to make out. Figure 5, A shows some gaps where lichen has grown over the paintings, but this face gets more sun and less seepage so is freer. The central figure here seems to be a sort of "deer-fish", and the dreamlike quality it conveys is enhanced by the weird structure above it. Face B is strong and clear in the shelter of a protective overhang. This is a beautiful example of the "medicine snake" which is often encountered on the Shield sites (see figures 9 and 14), with or without the horns that symbolize its supernatural power.

Other "dreamed-up" images are shown in figure 6, B and figure 7, A and C. The animal at the top left figure 7, A clearly belongs to the deer family; that on the far right, Face B, is a bison. The latter would help to confirm the opinion of some scholars that the people in the Shield woodlands made occasional bison-hunting forays into the parklands and prairies.

A painting of a bison on the Bloodvein River just inside Ontario is the only figure I had found with an indication of a heart until I encountered the "bird-man" in figure 7, C, left. This whole group is mystifying; it is difficult to decide whether it is all by the same hand or not. In Face C, figure 6, a quite abstract moose can be discerned in a generally abstract assemblage. The human figure from Face E is unique, illustrating how individualistic the Shield paintings tend to be.

THE MOLSON SITE

My success in recording four petrograph sites out of Norway House is due to the interest and efforts of Dennis Allen, the Conservation Officer at Norway House who is a keen petrograph hunter.

In 1963 we flew in to the big site on Paimusk Creek, just west of Molson Lake, and about thirty air miles northeast of Norway House. This exceeds in the number of paintings even the Tramping Lake site, which it resembles as to setting; a beautiful granite outcrop facing south, with many smooth, glaciated lichen-free faces. Some of these are convenient to the water, but the site takes its character from a "gallery" of paintings done from a narrow ledge from which there is a sheer drop of a dozen feet or more to the lake below.

Dominating this group is the most extraordinary and incomprehensible figure — as well as one of the largest — I have recorded anywhere, illustrated in figure 8. Most who view this aboriginal enigma regard it as some kind of boat — and can get no farther. My one contribution here is to explain that the breaks in the lower line are due to the encroaching lichen having been scrubbed off. There may also be a relationship between this figure and the middle one on Face A which might conceivably be taken for a highly simplified rendering of the same subject. The lower

figure in the same face is undoubtedly a three-man canoe; the upper one may be a bird.

Another enigma appears on Face B under two armless human figures. This is the only group along the ledge that is not strong and clear. Face D surely represents three Maymaygwaysiwuk in a canoe; and I am tempted to guess that the tally marks below are the shaman-artist's boast that he has dreamed an entrance to their rock-bound dwelling four times.

Four other faces of the Molson Lake site are shown in figure 9. Face A is quite faint, giving the impression that it has suffered more from weathering and is therefore older. Unfortunately we do not know its original strength. Further, it is painted on extremely rough rock which would have weathered less slowly than a smooth one. No animal is more specifically identified on any Manitoba site than this moose, whose stack particularly is drawn with real skill. I am inclined to interpret this figure with the two horizontal underlinings as the signature of the dreamer, and the figures below as the content of his dream: two geese, an arrow-form of a type very common through the Shield woodlands, and a two-man canoe. Yet we must remember that we do not know whether or not the paintings actually do represent dreams.

Face C is particularly convincing as a dream-group, with its medicine snake, thunderbird (?) lying on its side, sun-form (?) and moose, between whose fore and hind legs a two-man canoe has been painted. The confusing gap in the horn area is due to deep glacial grooving.

Face D seems to include paintings by three separate hands. The little stick figure below is obviously apart. The ovals and one vague animal in the main group are so much fainter than the two strong figures that it is hard to imagine them as painted by the same person. This is the only human figure I have recorded on its side. Ojibway tradition interprets a man upside down as dead; so we might guess that this prone position is the dream-posture. Face B, too, is confusing; although we could reasonably assume that the three figures are Maymaygwaysiwuk, since most stories about the rock men tell of encountering three. The double arc to the upper left is included in a list of symbols used by the southern Ojibway a century ago, and was then interpreted as "sky" or "day".

THE UPPER NELSON SITES

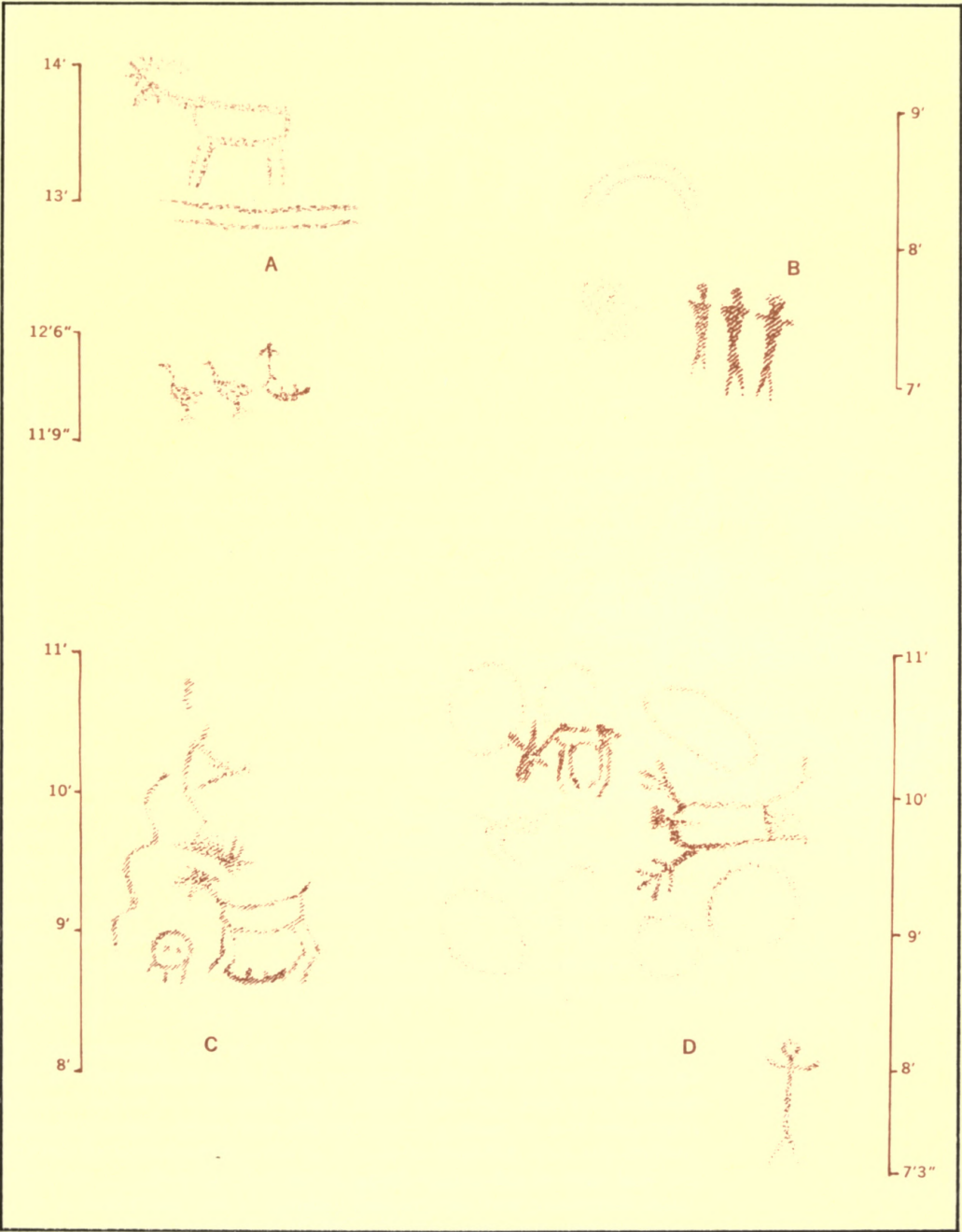
In 1963 three sites were recorded by me within easy flying distance of the Mines and Natural Resources base at Norway House; all of them previously pinpointed by Dennis Allen. These, with the Molson site may provide an adequate sampling of the area, but other sites have been located and still others are likely to be reported.

Of the three the Fairy Creek site is the most unusual, both as to setting and content. A mere air-hop north of Molson Lake this little river on its way south to join the Echimamish makes a sharp bend and splits into two channels just above a short rapids. The narrower and more sluggish channel is bordered by low granite outcrops, on four faces of which the paintings appear. All are unusually small — so much so that although the DETAIL scale is used (figure 10) the figures are still smaller than some others drawn to the scale of an inch to the foot. Only one face is illustrated: tally marks above, a deerlike animal, and marks below that may represent tracks, or are also tally marks. Lichen encroachment was so serious at this site that we scrubbed off the lichen in several places; but always with the same results — the lichen had destroyed most of the paint it grew over. Not all lichens do so; the chief offender seems to be the close-textured, grey-green, crustose variety that favours granites, and was the most common one on this site.

Interestingly enough the sites that most resemble this one in smallness and simplicity of the figures are hundreds of miles farther east; in Quetico Park, and on the other side of Lake Nipigon. And in passing we might note that some lichens — especially in places where the moisture supply is scanty — can take centuries to spread as widely as they have here. Some twenty miles north of Norway House as the goose flies a hump of rock standing on the east bank of the Nelson River provides a landmark widely known as "The High Rock." A few miles south of this point the river channel is broken by a cluster of small islands which impede the flow sufficiently to create mild rapids. The southeast shore of a burned-over island in the centre of this group is lined with a granite wall varying in height from eight to eighteen feet. In low water this wall has a floor that was dry when I recorded the paintings here, and probably was the standing level for the original artist: for I have yet to find paintings beside water that had any noticeable current. Face B is badly obscured and weathered, too, and little can be made out of the forms illustrated. Face A appears to be the work of three persons: the faint, now undecipherable form on the lower right, the strong arrow-forms above that seem to have been painted over a part of the other, and the human figure to the left. It is a peculiar style feature of many human figures appearing in the Shield petroglyphs that the body is left open below — as in this — so that the legs look as if they were attached to the shoulders only.

The third site of this group is on the Minago River below Hill Lake at a place known to the local Cree as "Where the deer stands". Here a small group of outcrops breaks the green monotony of miles of swampland. The coarse granite face is extremely rough and the paintings badly obscured by lichen. To make matters worse they have been disfigured — and partly obliterated — by obscene and very poorly drawn figures in white house paint. The originals were probably a heron and a deer as shown in figure 11 but there was so little to work from that I cannot guarantee the accuracy of the reproductions.

Molson Lake Site, Paimusk Creek — Figure 9



Fair Creek — Figure 10



Minago River — Figure 11



Nelson River, south of "High Rock" — Figure 12

BERENS AND BLOODVEIN RIVER SITES

Through the courtesy of Ontario's Lands and Forests and financial help from the Wilderness Research Center in Minnesota I was able to reach three sites east of Lake Winnipeg and five miles inside the Manitoba boundary, from Red Lake, Ontario. Two of these are on arms of Fishing Lake, which empties into the Berens River drainage; the other, on Bushey Lake, lies within the Bloodvein drainage basin. The east shore of Lake Winnipeg is low and swampy, with large tracts of muskeg and few lakes or rock outcrops. It is not until one gets 20 or 30 miles inland that one reaches the typical Shield maze of rocky-shored, wooded waterways. Here, however, is one of the most promising areas for petrograph sites, and the work done so far is a mere beginning.

The most exciting feature of the two sites illustrated in figures 13, 14 and 15 is the appearance of a bow and arrow. When firearms first reached Ojibway hunters in this area about 1750, they were first and foremost "status symbols", rather than efficient hunting weapons; and were highly regarded for their magical potency. It is likely, therefore, that any shaman-artist with a knowledge of firearms would regard the familiar bow and arrow as a relatively "weak" symbol. If so, we can date paintings in which a bow and arrow appear at least two centuries back, and probably more.

But the pigment on Fishing Lake site is still fairly strong. This strengthens my growing conviction that the right paint applied in the right way in the right place can resist the forces of nature for many centuries.

Of the two sites found on fingers of the southeast arm of Fishing Lake only a couple of miles apart, one is small and badly obscured by lichen and is not reproduced here. The other, consisting of the single face some four feet square that is reproduced in figure 13, has a remarkable ruddy appearance, contrasting strongly with the surrounding rock, most of which has been coated with precipitated lime (dissolved from calcite veins in the granite). One gets the impression that this face has been painted many times, leaving a residue of colour after weathering that has accumulated through the ages. In fact, we spotted the colour from the air at a thousand feet.

Another unusual feature of figure 13 is the emphasis on genitals, not uncommon in primitive paintings elsewhere but very rare in the Shield ones. We must consider the possibility that these petroglyphs were the work of a group of people who preceded the ancestors of the present Ojibway population; another reason for giving it an early date. The style of the moose, too, with its bent knees suggesting action, distinguishes it from most other renderings of this animal. The alert viewer may have noticed two small unpainted areas in the moose's body. These are bullet holes; and it is not unusual to find that passing hunters have used the paintings for casual targets. There are only two paintings I know of where a weapon is shown sticking into an animal to indicate a possibility that the artist was trying to use sympathetic magic to increase his hunting success.

The Bushey Lake Site consists of two faces, both of which are illustrated in figure 14; although the figures in Face B have been brought closer together. The streaked appearance of the animal is due to lime-bearing seepage. The "bird-man" reminds us of the one already noted in figure 7. The single figure in a canoe is unusual but not unique. The only other figure on this face that one can comment on intelligently is the obvious rendering of the snake — a favourite symbol all through the Shield region. The bow and arrow on Face B is not nearly as strongly painted as that on the Fishing Lake site. A large site farther up the Bloodvein River drainage basin in the two provinces seems to be a "happy hunting ground" for petroglyphs.

Figure 13 Fishing Lake — whole face

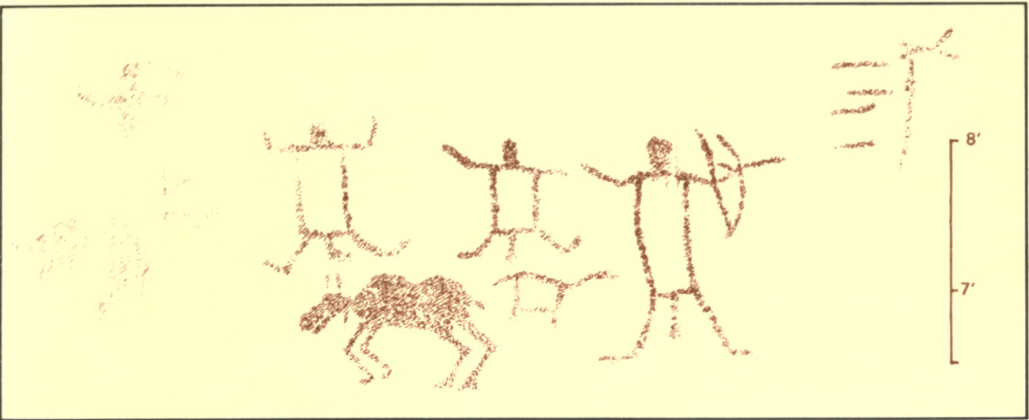


Figure 14 Bushey Lake

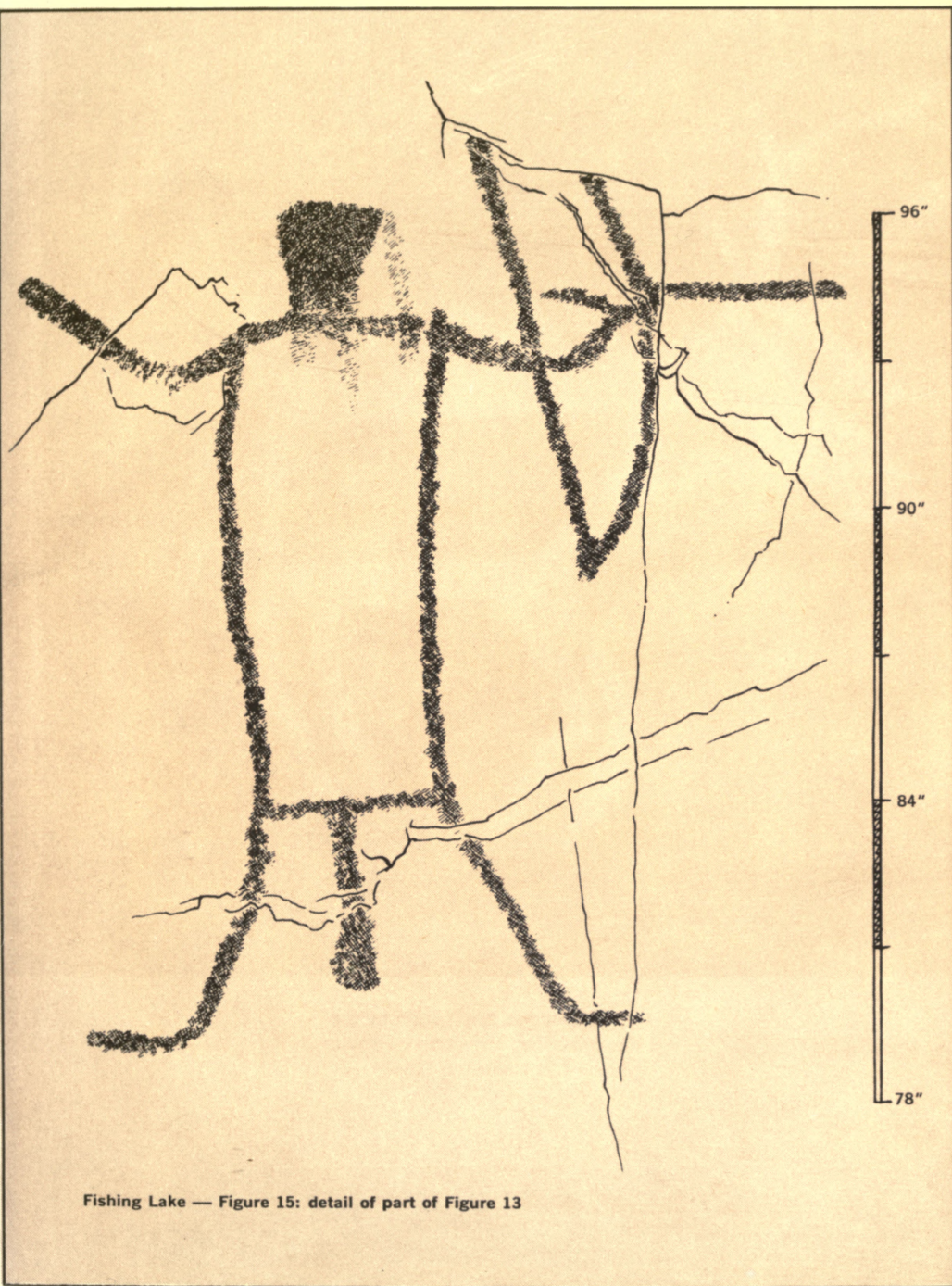


OTHER ROCK PAINTINGS IN MANITOBA

By 1964 nearly thirty petrograph sites, not yet recorded, have been located in the province's Canadian Shield region. Five have been flooded by hydro developments; and others may follow if the Nelson River power potential is developed. We now know of a dozen sites east of Lake Winnipeg, between Island Lake and the Whiteshell Forest. Three have been reported along the upper Hayes River; and in northwestern Manitoba there are six known sites in the Nelson and Churchill River systems.

Systematic work from year to year has resulted in recording over a hundred sites in Ontario; a majority concentrated in that part of the province nearest Manitoba. There is good reason to believe that one of the heaviest concentrations lies in the unexplored gap between the two solidly coloured areas shown on Map number 2. How much farther west and north these paintings will be found remains uncertain.

A majority of the reports of sites in the more remote areas come from local people who, like myself, grew up near a group of paintings that they did not think remarkable simply because it was so familiar. Trappers, fishermen, government field officers, tourists and even children have provided information that made it possible to locate and visit these sites. Threatened as many of them are by hydro developments, and as all of them are by weathering, erosion, and the occasional disfiguring hand of unthinking persons, it is urgent that reports be sent in by anyone who has heard of any. Photographs, sketches and map locations are particularly helpful; but even the reporting of a rumour can be extremely useful. Canadians generally are awakening to the value of their historical and prehistoric heritage: here is a way in which some can help to ensure that lingering relics of the past may be found and preserved.



Fishing Lake — Figure 15: detail of part of Figure 13



Prepared for publication by the
Conservation Education Section,
Allan Murray, Chief

THE AUTHOR

Selwyn Dewdney was born in Saskatchewan, educated at the University of Toronto, and the Ontario College of Art. He taught high school for 12 years before devoting his full time to art.

He wrote *Wind Without Rain* (a novel), *The Map That Grew* (a juvenile), and co-authored *Indian Rock Paintings of the Great Lakes*. Mr. Dewdney currently divides his time between writing, recording aboriginal art and practicing psychiatric art therapy in three Ontario hospitals.

He has travelled extensively in the north and has recorded aboriginal rock art sites for the Royal Ontario Museum, the Glenbow Foundation, the Saskatchewan Museum of Natural History, The National Museum of Canada and the Manitoba Museum.

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Stone Age paintings

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